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William Reimann

Reverend Thomas J. Williams Park

Title: Untitled

Date: 2000

Materials: Granite

Dimensions: 6 Posts, each approx 3' high

Location: Intersection of Cedar and Dudley Streets



Outsized butterflies and moths on six granite posts (two flanking each of the three entrances) greet visitors arriving at the park. Reimann created the images through sandblasting, in which air or steam carries sand at high velocity to etch the stone. Bold wing patterns worked best with this powerful process, so Reimann chose flamboyant species from around the globe, working from photographs in the collection of Harvard University's Museum of Comparative Zoology.

A sculptor, draftsman, and designer, Reimann began his career at Yale University, where he received his M.F.A. in 1961. He experimented with Plexiglas and steel earlier in his career, but his current medium of choice is sandblasted stone. Animals and the natural world are frequent subjects, as are designs and symbols from the world's ancient cultures. His works are in the permanent collections of the Whitney Museum and the Museum of Modern Art in New York City, the Museum of Fine Arts in Boston, and the National Gallery in Washington, DC, as well as in numerous private, corporate, and public settings. A longtime Cambridge resident, Reimann teaches in the Visual and Environmental Studies Department at Harvard University.

Commissioned through the Cambridge Arts Council's Public Art Program.

Jane Goldman Sheridan Square

Title: Patchwork Oasis

Date: 2001

Materials: Colored concrete block pavers

Dimensions: 5 areas; each 10 1/2' square

Location: Intersection of Rindge Avenue, Middlesex Street, and Cedar Street.



A small traffic-calming project near the Fitzgerald School in North Cambridge provided the occasion for this unusual work of art. Narrowing a wide intersection resulted in the creation of a small plaza with trees, which in turn became the canvas for well-known local painter, Jane Goldman.

Goldman's goal for her piece in newly constructed Sheridan Square was to create a serene "New England oasis in an urban environment." Using the unexpected but durable and affordable medium of yellow, black, red, and white construction pavers, she designed patterns around the square's five tree pits. The arrangements are derived from traditional quilt patterns, summoning up associations of comfort and warmth, as well as paying tribute to one of America's most enduring homespun artforms.

Educated at Smith College and the University of Wisconsin, where she received her M.F.A., Goldman is a prolific and versatile artist. Her works, executed in watercolor, oil, intaglio, lithography, relief, screenprint, and terrazzo, have been exhibited widely in the U.S. and Europe, and are part of the permanent collections of the Brooklyn Museum, Museum of Fine Arts in Boston, Cleveland Museum, and Library of Congress, among others. Local travelers may be familiar with Goldman's aquatic-themed terrazzo walkways at Logan International Airport. She is a resident of Somerville, MA.

Commissioned through the Cambridge Arts Council's Public Art Program.

Linda Lichtman O'Neill Library

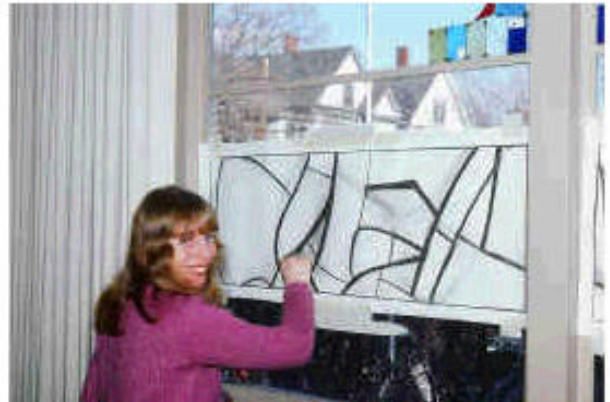
Title: Untitled

Date: 1981

Materials: Acid-etched stained glass, painted, leaded

Dimensions: 18" x 20"

Location: 70 Rindge Avenue



Glass artist Linda Lichtman worked in collaboration with community residents to design, fabricate, and install a permanent stained glass window in the library. With neighborhood volunteers acting as apprentices in stained glass techniques, all of the work on the project was conducted on site during a three month artist-in-residence program from January to April of 1981.

Lichtman began her career with the unusual combination of graduate degrees in painting (at the Massachusetts College of Art) and social work (at Simmons College). She has practiced stained glass artistry since the 1960s, but her earlier training can be detected in the abstract, painterly quality of her work and in her sensitivity to the ways in which people experience public environments. Lichtman studied glasswork at the School of the Museum of Fine Arts and the Pilchuck Glass Center in Washington, as well as with the renowned English glass artist Patrick Reyntiens. She has exhibited at the Boston Architectural Center, Art Complex Museum in Duxbury, and the Brockton Art Museum, and has received commissions for public installations throughout New England.

Commissioned through the Cambridge Arts Council's Public Art Program. Funded by the Cambridge Public Library, Cambridge Organization of Portuguese Americans, The Artists Foundation, and a grant from the Massachusetts Arts Lottery, a program of the Massachusetts Cultural Council, as administered by the Cambridge Arts Council.

Michael Beatty Fitzgerald School

Title: Spectrum

Date: 2001

Materials: Wood, paint, and stainless steel

Dimensions: 11' x 12' x 12'

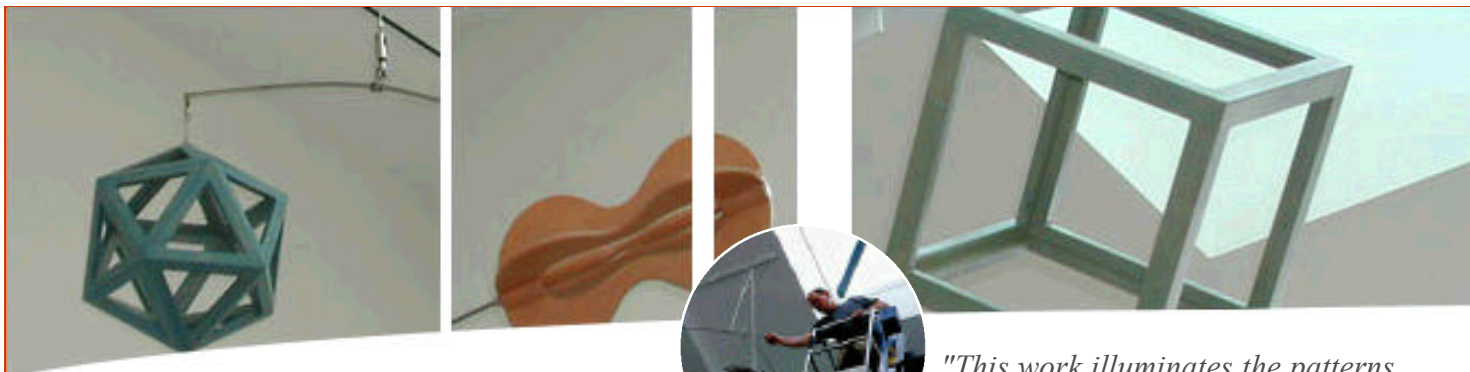
Location: 70 Rindge Avenue



Playful and dynamic, Michael Beatty's giant mobile in the atrium above the school's main staircase explores connections between nature and math. Wood sculptures mix geometrical forms (the five Platonic solids) with shapes found in the natural world. Evoking everything from galaxies and tornadoes to atoms and crystals, this piece inspires reverence and awe for both the variety and surprising similarities of forms found on Earth and in the cosmos.

Beatty is a graduate of the University of Kansas and the Massachusetts College of Art. His work has appeared in exhibitions throughout the Boston area and is in the collections of several museums and corporations, including the DeCordova Museum in Lincoln, Massachusetts. He participated in the DeCordova's popular 1995 "Strokes of Genius" installation, in which 18 artists each created a unique hole for a functioning mini golf course. He currently resides in Newton, Massachusetts, and teaches sculpture at the College of the Holy Cross in Worcester, Massachusetts.

Commissioned through the Cambridge Arts Council's Public Art Program.



Seeing and Experiencing

Like a mini-universe floating in space, Michael Beatty's mobile gently moves with the air currents in the Fitzgerald School's atrium. This whimsical artwork explores the relationship between nature and math.

Beatty has said that he hopes the piece evokes the feelings of wonder and awe that one gets when looking at the nighttime sky. What is your first reaction?

Now look at the different shapes that the artist has used. According to Beatty, each relates directly or abstractly to nature. Can you link these shapes to something in the natural world? Can you find a snowflake, a flower or a comet?

While we may perceive nature as being infinitely varied and complex, there are in fact only six forms from which all natural shapes are derived.

Mathematics is a science that deals with patterns and relationships. In *Spectrum*, pure mathematical forms called Platonic Solids balance the organic, or natural, shapes. Which mathematical forms can you find?

As you look at this piece, can you detect an overall pattern? How is the piece organized? How has the artist achieved balance?

One definition of "spectrum" is "a range." Beatty's variety of shapes hangs together in a delicate balance. If you look closely, you will notice that each shape consists of multiple pieces: three circles joined together, four sides of a cube. Beatty thinks of *Spectrum* as a metaphor for the school itself - it represents the "interconnectedness" of the people who come together to form the school's community.

"This work illuminates the patterns found in nature as a metaphor for the diversity and variety in our world, while remembering that these parts are interconnected and work together to make the whole." – Michael Beatty

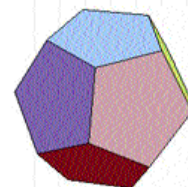


On-site

What you will need:

Sketchpad or paper, pens, pencils or charcoal.

Do a quick sketch of the mobile. Is there a reason that certain shapes are grouped together? How do you think the artist got the piece to balance?



Hands-on

What you will need:

Sketchpad or paper, pens, pencils, or charcoal.

Michael Beatty bases his piece on both natural and man-made forms. Now try your own investigation. Collect three man-made objects and three natural items (plants, tree branches, vines, crystals, etc.). Arrange your objects on a table or the floor and draw your arrangement. In a second drawing depict your objects as if they were floating in space.

What you will need:

Wire hanger or stick; wire, string, or pipe cleaners; light - weight objects or materials (construction paper, wire, fabric, paper-mache, cardboard, etc.).

Make a mobile! Attach a piece of string to the loop of the hanger or the center of the stick. Choose or make different objects. Include both natural and man-made forms. Using the string, wire or pipe cleaners, attach the objects to your hanger or stick. When you hold up the mobile, do your different objects balance? Are all the objects the same size and the same weight? Adjust your objects or design new ones and restructure your mobile until you achieve balance.

Lillian Hsu-Flanders Paul M. Gately Center

Title: Sitting Coves

Date: 2001

Materials:

Solid maple, etched glass blocks, acrylic paint on medium density overlay board.

Dimensions:

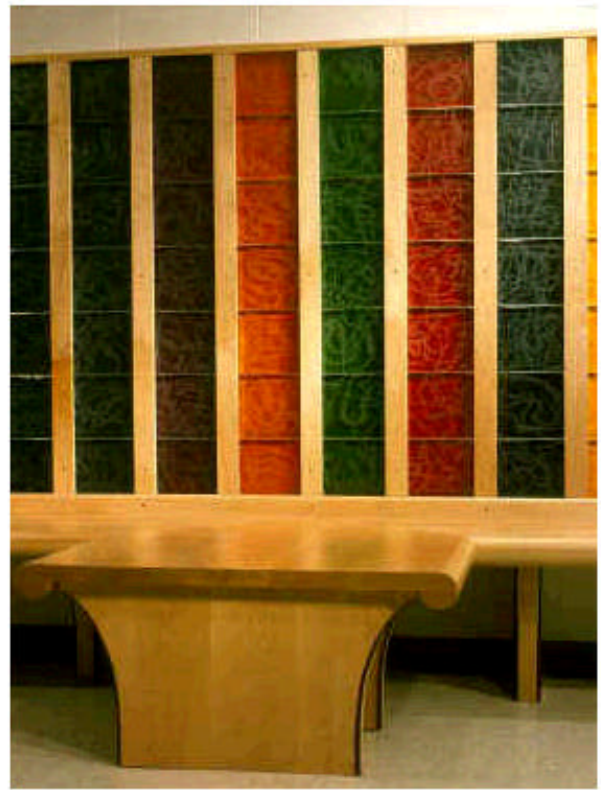
2 Sites

Entrance corridor: 80" x 185" x 42"

Stairwell: 80" x 94" x 122"

Fabrication: Cove Woodworking; Gloucester, MA

Location: 70 Rindge Avenue
Behind the Fitzgerald School



The Gately Shelter provides a range of offerings for the entire North Cambridge community, but primarily serves children and teens ages eight to eighteen. When Hsu-Flanders received this commission, she reflected that "kids like to hang out in hallways, stairwells, corners - places without a designated function." In response, she designed two seating alcoves where young people can "come and go; be part of traffic; observe and be observed." She wanted the design to be bright, welcoming, and clearly for kids. She chose the structure's maple wood for its warm golden tones. The glass tiles reflect and "move" light, while the etched "squiggle" designs on their surface suggest "narrative, pathways, and the human body." The rainbow spectrum is actually acrylic paint on MDO board behind the glass. Hsu-Flanders dabbed on many layers of contrasting hues to achieve the rich, saturated colors.

An installation artist and sculptor, Hsu-Flanders studied at Wellesley College, Harvard University, and the School of the Museum of Fine Arts. She has exhibited extensively around the U.S. Her work is in the permanent collections of the Museum of Fine Arts in Boston and the Rose Art Museum at Brandeis University as well as in private collections. She is a resident of Cambridge, MA.

Photos taken by Warren Patterson. Commissioned through the Cambridge Arts Council's Public Art Program.

David Judelson Rindge Field

Title: Brickworker and Ballplayer

Date: 1983

Materials: Brick

Dimensions: 6' x 11' x 5'

Location: Intersection of Pemberton and Haskell Streets



Two monumental figures face off behind homeplate at Rindge Field. Together, they embody North Cambridge's past and present. The ballplayer represents the site's modern-day use as a recreation area. The worker and bricks used to make the piece (fired by Judelson himself) reflect Rindge Field's previous incarnation as one of the many North Cambridge brickyards that were in active production from 1844 -1952. Names of brick companies and the families of Italian, Irish, and Canadian immigrants who worked in the 'yards are inscribed in the bricks, along with an overview that celebrates the transformation of North Cambridge "from swampy marshland into vibrant neighborhood."

David Judelson originally pursued architecture as an undergraduate and graduate student at M.I.T., but became increasingly interested in ceramics. He studied at the Haystack Mountain School of Crafts in the 1970s, and has pursued art ever since. His many large-scale public commissions include a sculptural rooftop terrace for Scholastic, Inc., in New York. He also has exhibited his work in numerous group and solo exhibitions. He spent many years living in the Boston area before moving to New York City.

Commissioned through the Cambridge Arts Council's Public Art Program.



Seeing and Experiencing

Brickworker and Ballplayer sits in front of a baseball field that once was a brickyard. This work commemorates the workers and companies of the brick-making industry that dominated North Cambridge from 1844 to 1952. Inscriptions on the sculpture list the brick companies and their dates of operation, as well as the names of families who worked in the yards.

Local residents love this sculpture. Children climb on it. People drink from its water fountain. Others run their hands over the inscriptions. Touch the sculpture yourself. What does it feel like?

Look closely at the individual bricks: how do they differ from one another? Compare them with other examples of brick from the neighborhood.

Read the inscriptions. How many different brickyards were there in Cambridge? What do the names of the workers reveal about the history of immigration and labor in Cambridge?

This sculpture features two figures. Which is the ballplayer? Which is the brickworker? Look at the tools of their trade. Can you tell what the worker's tools were used for? Can you imagine a dialogue between the two figures?

The materials an artist chooses play a significant role in our understanding and experience of a particular work. David Judelson's use of brick explicitly connects this sculpture to the history of its location. He actually made his own clay bricks using wooden molds. While the bricks were still wet, he shaped the faces, hands and feet of the two figures. After the bricks were fired, he worked with a team of brick masons to assemble the final piece.



On-site

What you will need:

Thin paper, charcoal, crayons or pastels.

Make rubbings of all of the inscriptions. Create a timeline using the brick companies' dates of operation. What does your timeline reveal about the boom and decline of the brickyards in this area?

Hands-on

What you will need:

Paper, pencils or black marker.

Create a comic strip about the bricklayer and ballplayer. What is their relationship? What would they say to one another?

What you will need:

Paper, scissors, glue and paint.

How would you create a three-dimensional brick out of a piece of flat paper? For help, see the template on the following page, print it out, trace it and cut it out. Fold the template on the dotted lines and glue the flaps. Paint your brick.

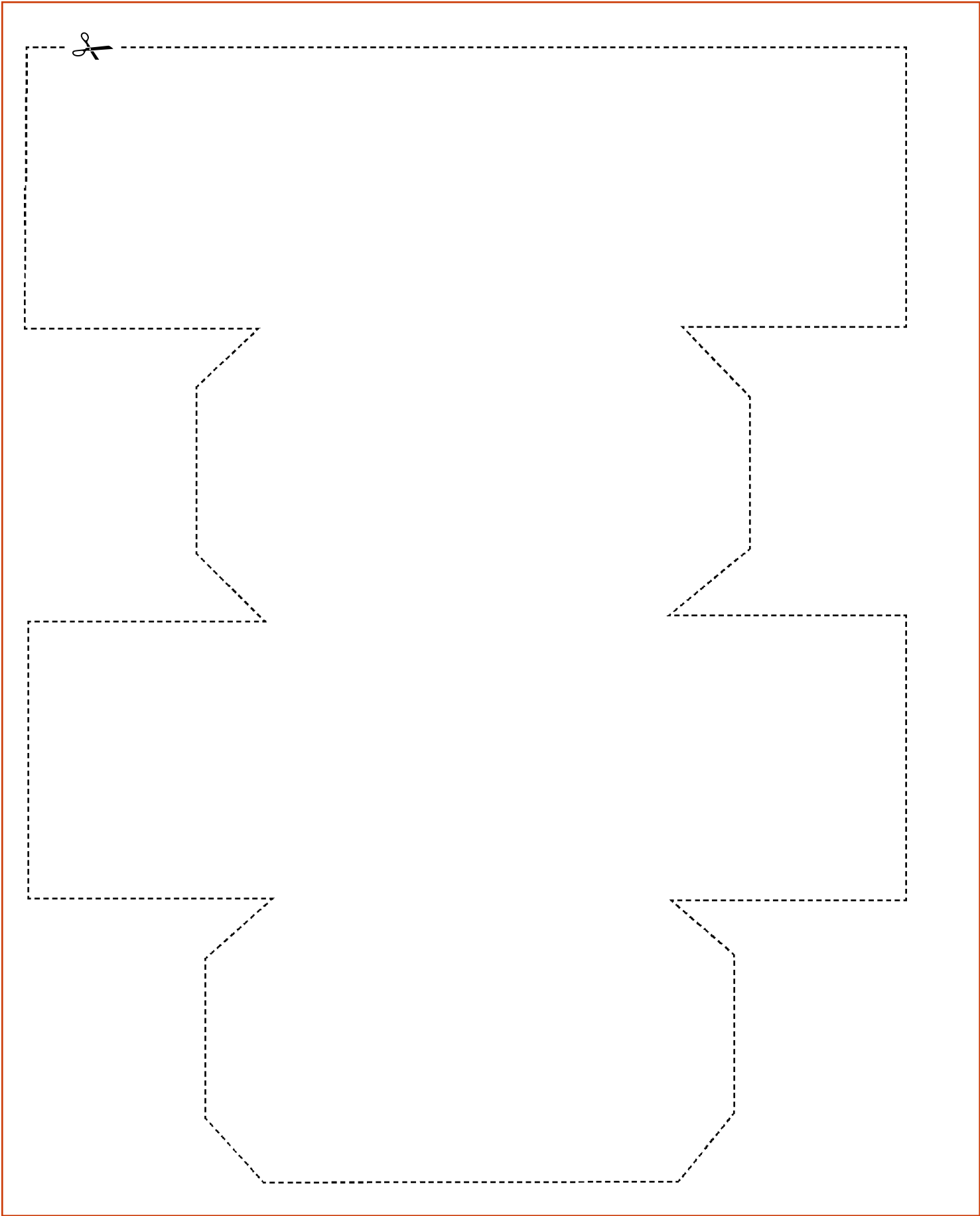
Now make a few more. Create sculptures with the bricks.

Add the rubbings that you may have made in the on-site activity as collage elements. Try other collage materials like sandpaper, construction paper, images from old magazines, your own drawings and writings... anything.

What you will need:

Air-drying terra cotta clay, roller, and plastic knife.

Make clay bricks. Build them from slabs (flat pieces of clay). Add texture to the surface of your bricks. What kitchen tools can you use to make different marks? When you have made a series of bricks, use them to create a bigger sculpture or structure.



Mierle Laderman Ukeles Danehy Park

Title: Turnaround Surround

Date: 1997-2002

Materials: "Glassphalt" path and plantings

Dimensions: 55 acres



"Turnaround Surround" is a public artwork incorporated into the landscape of a 55-acre former dumpsite and landfill closed in 1972. The art includes a half-mile long glassphalt path that traverses the central mound in the park, providing access to the top and views of the Boston skyline. With 22 tons of crushed glass and mirror mixed into the asphalt, the use of glassphalt (for the first time in Massachusetts) suggests that there exist creative, sound solutions to environmental problems. The artist and the landscape architect also collaborated on a planting plan for the mound. The final phase of the art project will include sculptural disks made of rubber and will involve members of all the different cultures of the City in a creative interaction.

Mierle Laderman Ukeles is best known for public art dealing with waste and urban maintenance issues, including on-site installations and performances in New York City sanitation facilities. She is currently working on large-scale commissions for the Fresh Kills Landfill and Sanitation Garage in Staten Island, New York. Ukeles is the recipient of many grants and fellowships, including The Andy Warhol Foundation Grant, Guggenheim Fellowship, and numerous NEA grants. She has been awarded public art commissions most recently from the Taejon Science Town, Taejon, Republic of Korea; the Maine College of Art, Portland; and from the International Ladies Garment Workers Union.

Commissioned through the Cambridge Arts Council's Public Art Program.

John Devaney Danehy Park

Title: Wheeler Water Garden Mural

Date: 1998

Materials: Oil paint on bituminous surface

Dimensions: 60' diameter

Location: Sherman Street Entrance



In the center of an outdoor amphitheater, a painted frog pond sets the stage for a water-play area, where children can cool off during hot summer days. The challenge that faced Cambridge artist John Devaney in this unusual mural project was to transform a blacktop surface into a realistic looking waterscape with water lilies, fish, frogs, and salamanders.

Devaney studied painting at The New York Studio School of Painting and Sculpture, at Marlboro College in Vermont, and at the Boston University School of Fine Arts. He is well known for his paintings of swimmers. "Water is a fascinating and challenging environment to paint," he explains, "because of its miraculous offering of weightlessness and suspension."

Funded through a generous donation from Ms. Cornelia Wheeler.

Holly Alderman Danehy Park

Title: Hockney by Holly

Date: 2001

Materials: Acrylic paint

Dimensions: 40' x 30'

Location: Sherman Street Entrance



Alderman's mid-summer mural magic was done in bright colors that mimic the narrative style of British painter David Hockney. Alderman describes her painting as a "superscenic placemaker" that celebrates the park and reminds the viewer of local history. Depicted in the mural are lush wildflowers, a reflection pool, garden folly, picnic table with umbrella, and many other playful references to the pleasurable uses of Danehy Park.

Alderman studied art and architecture at Harvard University and graduated magna cum laude in the Department of Visual and Environmental Studies. She has taught at Buckingham Browne and Nichols School and Williston-Northampton School and painted several murals in the Greater Boston area.

Commissioned by the City of Cambridge through the Human Services Program.

Edward Levine Roethlisberger Park

Title: Floating Stones

Date: 1992

Materials:

Granite with elastomer inserts, plantings (River Birch, Pin Oaks, Red Twig Dogwood, Fragrant Sumac, Day Lilies), pavers, gravel.

Dimensions: Eleven 3' sq. blocks, 1800 sq. foot area.

Location: Roethlisberger Park



Wanting to integrate his work into the new park, Levine worked extensively with the landscape architect, John Kissida, who provided him with expert advice on plantings, pavers, and the grading of the area. As a result, the artwork may not be readily noticeable to someone casually strolling through the park, or even to someone sitting on the granite blocks that the artist so carefully placed in the space. But then, that was the intention. Levine wanted to create art that people would experience and use as part of their daily life rather than marvel at from a distance.

Edward Levine is an artist and professor in the Visual Arts Program at M.I.T. Before moving to Cambridge, Levine was dean of the School of Art at East Carolina University. In addition to his public art in Cambridge, he has done permanent work in Pusan, South Korea. Levine also served as chairman of the Visual Arts Policy Panel for the NEA and is the author of several articles on art criticism and theory.

Commissioned through the Cambridge Arts Council's Public Art Program.

Mitch Ryerson Boudreau Library

Title: Front Desk

Date: 1988

Materials: Wood: birch, cherry, and maple

Dimensions: 10' x 10'

Location: 245 Concord Ave



The sculptural desk made of birch, cherry, and maple wood and painted in vibrant colors, serves as the library's card catalog and main circulation desk. The front of the desk is decorated with a carved panel that depicts neighborhood buildings, including St. Peter's Church and the Harvard Observatory. A prime example of art-furniture, the desk helps shape the character of the library, while serving both decorative and functional purposes.

Ryerson says that furniture appeals to him because the viewer can interact with it. His work invites a connection that is often hard to obtain with other fine arts, such as sculpture. He feels the intimacy and casualness of his work make it less intimidating to people. "I want people to be able to approach my work," he says. "My artwork isn't about heavy existential crises - it's about feeling good, about experiencing pleasure."

Ryerson has operated Ryerson Studios located in Cambridge for many years, making custom furniture sold through galleries and on a commission basis. Originally a boat builder in Maine, he shifted into furniture because, as he says, it gave him a "freedom of expression." In 1998 he received the Boston Society of Arts and Crafts artist award. The society is the oldest nonprofit craft organization in America and awarded Ryerson the prize for "showing mastery in his medium by creating original and creative contemporary crafts."

Funded in part by a grant from the Massachusetts Arts Lottery, a program of the Massachusetts Cultural Council, as administered by the Cambridge Arts Council.